

AMERICAN ART NEWS.

VOL. VII. No. 6.

NEW YORK, NOVEMBER 21, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Recent works by Charles Melville Dewey.

Montross Gallery, 372 Fifth Avenue.—Pictures and sculptures by A. Phinister Proctor.

YERKES ART COLLECTIONS MAY BE SOLD.

It is reported in art circles that the pictures and tapestries and other art belongings of the late Charles T. Yerkes, and now in the Fifth Avenue mansion, and which he left by will to the City of New York, after the death of Mrs. Yerkes, now Mrs. Mizner, may after all, come upon the market, and be sold at auction for the estate, and that perhaps during the coming winter.

(Continued on page 2.)

MARTIN PICTURES TO BE SOLD.

An important picture sale of the season, which will probably take place at Mendelssohn Hall in late February or March, will be that of the pictures owned by the late John T. Martin, of West Fifty-seventh street. The collection of Mr. Martin has long been known to the dealers and collectors as an especially choice one. It is made up largely of examples, and good ones, of the Barbizon masters and their contemporaries, and later French masters

(Continued on page 2.)



For description see page 2.

THE PARTITION OF POLAND (Salon 1908).

Copyrighted 1908 by American Art News Co.

By Alfred Planzeau.

Gift of Gen. Rush C. Hawkins to Anne-Mary Brown Memorial Museum—Providence, R. I.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Avenue Art Galleries.—Furniture owned by the late Dion Boucicault, including some pieces and appointments of theatrical interest. Also the Wilberfoss paintings and a fine library.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

The Rice Gallery, 45 John St.—Paintings by Karl Emil Termohlen.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

(Continued on page 2.)

PLAY OF N. Y. ART LIFE.

Mrs. Annie Nathan Meyer has written a play entitled "A Dinner of Herbs," the plot of which has to do with art and artists in New York, and which will be produced at the Empire Theatre on Friday afternoon, December 4.

The love story of the play is that of a poor woman artist, tired of the make-shifts of studio life, and tempted to make a wealthy match, while fighting down her love for a poor art student in her father's atelier. The first act

(Continued on page 2.)

GREAT PORTRAIT DISPLAY.

The syndic and municipality of Florence have under consideration an extensive scheme for a great art exhibition to take place in 1911. Nothing has been decided as yet, except that the exhibition will include a special section devoted to the Italian portraitists, both of ancient and modern times. The scheme was introduced by the distinguished art critic Ugo Ojetti, whose unremitting exertion at last succeeded in clearing up all difficulties, chiefly financial, which are inseparable from such big projects.

(Continued on page 2.)

IN THE ART SCHOOLS.

National Academy of Design.

After the organization of the girls' sketch-class at the Academy, a jury passed judgment on the eligibility of the applicants, and those refused entrance have shown their indignation by forming another class, which meets between twelve and one o'clock every day. The members of this class maintain that they are outdoing those higher up.

William Breithaupt, of the Academy life class, who last May left for Munich to continue his studies abroad, has spent the summer and autumn traveling as well as working in the studio of one of the masters in Munich in preparation for entrance to the Academy of that city. To this he has been admitted through competition with a small number of others from a list of several hundred from all parts of the world.

A large number of interesting compositions were criticized by George W. Maynard, who had given the subject, "The Departure," and for the next lecture "The Return," was announced.

The Senior Class in Architecture from Columbia has again begun its course in drawing from the Antique to be followed by life-work under the criticism of Francis C. Jones, who expressed himself most favorably in regard to the work already presented.

A number of sketches, interesting illustrations and antique drawings were shown at the Harlem Branch of the Y. M. C. A. on 125th street, done by students in those classes, which meet twice a week, and whence work is criticized by an illustrator of reputation.

EARLY ACADEMY DAYS.

The Hotel Raleigh, 663 Broadway, which is to be sold at auction Dec. 1, was once the art centre of America, for on this site, in 1851, stood the first building ever owned by the National Academy of Design, and all around it for ten years gathered the art interests of the city.

The National Academy had been founded in 1826, and had led a precarious existence for a quarter of a century, when, by one of those operations in real estate that have since become common, it suddenly developed into a wealthy institution. Thomas S. Cummings, who was the Academy's Treasurer for about sixty years, has left the story in his diary.

Cummings, says the New York Times, was a real estate genius. In 1850, when the National Academy had about \$100 in its treasury, he induced three or four of its wealthy friends to advance the money to buy a large plot on Mercer Street, just in the rear of 663 Broadway, which property he then secured under long lease.

The Academy at once became prosperous. Its exhibition and its classes attracted increased attendance, and yielded ample funds to pay the interest on the money with which it had made this investment. But the salient fact is that within ten years it was able to sell out its property, free and leasehold, for a price that paid all its debts and left it with a clear profit of \$63,000. Meantime the artists had been making real estate history in other ways.

As soon as he saw that the investment at 663 Broadway was a success, Cummings proposed another. In 1863 he laid before the Academy an option to buy, for \$52,000, a parcel that to-day is worth well over a million—the plot facing the Worth Monument, at Broadway, Fifth Avenue and Twenty-sixth Street. The Academicians were doubtful. The location was too far up town. The price was too high. They held three meetings over the matter, and finally turned it down, only Cummings voting in favor of it. Two years later they authorized him to get the property, but the price had then risen to \$150,000.

Then in 1859, when the Academy had cleared up its \$63,000 profit on its first real estate investment, it bought the site at Fourth Avenue and Twenty-third Street, paying \$50,000 for it, or about one-tenth what it was sold for forty years later, when the Metropolitan Life Insurance Company wanted it.

THE PARTITION OF POLAND.

The picture reproduced on the first page by kind permission of Gen. Rush Hawkins, and which he has presented, with others recently secured abroad, to the Anne-Mary Brown Memorial Museum in Providence, R. I., was perhaps the most-talked-of canvas at the last Paris Salon.

It is the work of Alfred Planzeau, a Polish artist who is comparatively little known, and few of whose pictures find their way to the public, presumably on account of their seriousness.

The artist paints for a purpose—namely, the holding up for condemnation the crimes perpetrated in the interest of church and state. His pictures are always impressive, carefully thought out and executed with rare intelligence. He has never painted, save for what he has considered a serious purpose.

The reproduction, while it gives a good idea of the subject of the canvas, naturally cannot translate its fine color. The legend which has inspired the artist, who, like all his countrymen, is intensely patriotic, and which he has affixed to the frame, is as follows: "Devoured by birds of prey, her children driven from their country, Poland remains immortal."

The canvas measures some eight feet in breadth by six and a half in height. The technique is exceedingly good and strong, and the flesh tones are truthful and admirably painted. The composition, as will be seen, is remarkable, especially in the circular sweep of the wings of the attacking vultures. The effect of distance, and of the appropriate lowering angry winter sky is most dramatic. There is something of the dramatic feeling of Verestchagin in the work, with far better painting and technique than the Russian painter possessed.

Both General Hawkins and the city of Providence are to be congratulated on the presentation and possession of this remarkable and stirring canvas. The other recent pictures presented by General Hawkins to the Anne-Mary Brown Museum are a beautiful figure study, "Reverie," by Louis Antoine Leclercq, another fine figure piece, a study of a rabbi by David Junes, almost a modern Greco, and a very beautiful cabinet bust portrait of the Virgin by Andrea Solari.

HALE ON PARTRIDGE.

Says Philip Hale in the Boston Herald: "William Ordway Partridge has run foul of Rodin because the latter is to have a Whistler memorial in Lowell. Mr. Partridge expresses himself with some violence. One rather admires him. As the farmer said of the bull who tried to buck up against a locomotive: 'I admire his pluck, but darn his discretion.' I evade the temptation to make some criticism of Mr. Partridge's own works. It's very possible that he makes them as well as he can."

U. S. AFTER MRS. GARDNER.

Suit for forfeiture to the government of property valued at \$82,000, said to belong to Mrs. "Jack" Gardner of Boston and alleged to have been smuggled into this country from England by Mrs. Emily Crane Chadbourne, was begun in the United States District Court, Chicago, on Tuesday.

The suit runs against no individual defendant, but against "one Madonna two Italian frescoes, one marble bust, five tapestries, and other property of the appraised value of \$28,500." The suit is purely civil.

GREAT PORTRAIT DISPLAY.

(Continued from page 1.)

According to official statements, the portrait section will contain about five hundred especially selected portraits which will be displayed in some fifteen rooms of the Palazzo Vecchio. It is unlikely, however, that they will include any of the celebrated pictures of the fifteenth and sixteenth centuries, now at the Uffizi or at the Palazzo Pitti, because of the many risks that would involve even their temporary removal.

This exhibition will form a complete history of the Italian portrait since the beginning of the sixteenth century until 1861, the year of the proclamation of the Italian Kingdom and of the inauguration by King Vittorio-Emmanuele II of the great Florence exhibition, where a phalanx of artists: Altamura, Celentano, Ussi, Morelli, Pagliano, Fattori, etc., heralded to the world the revival of the Italian national art.

Mr. Ojetti mentions in his report that a great many beautiful Italian portraits are still unknown, scattered as they are all over Italy, in private collections, in the museums, the royal palaces, and the churches. He further gives a list of works by the greatest artists of the seventeenth, eighteenth centuries and the beginning of the nineteenth, which are at Venice, Naples, Milano and very little known.

In short, it is expected that the exhibition will be a revelation to art lovers.

YERKES ART COLLECTIONS MAY BE SOLD.

(Continued from page 1.)

The story runs that owing to the depreciation of securities left by Mr. Yerkes the provisions of his will as to a large annual allowance to his wife and the payment of his debts cannot be carried out. This being the case an effort, it is said, is being made by the executors to arrange matters legally so that through a sale of the art effects at least, at auction, enough may be realized to pay the widow her allowance, and settle all debts—the residue from the sale, after all expenses, to go to the city.

PLAY OF N. Y. ART LIFE.

(Continued from page 1.)

will show the Fine Arts Galleries on academy varnishing day.

Among the audience will be Sir Purdon and Lady Clarke, John W. Alexander, Irving Wiles, Edward Blashfield, Samuel Swift, Jerome Myers, Bryson Burroughs, Henry C. Lee, Colin Campbell Cooper, Franz Kneisel, Hamilton W. Mabie, Harry Thurston Peck, R. W. Gilder, Ida Tarbell, Carolyn Wells, Mary Wilkins, Ruth McE Stuart, Kate D. Wiggin, John Luther Long, Augustus Thomas and William J. Locke.

HENRY SAY SALE IN PARIS.

Among the more important art auction sales scheduled by M. F. Lair Dubreuil, will be that of important pictures and tapestries of interest to American collectors, owned by the late Henry Say. The collection comprises masterpieces by Lancret and Fromentin and important works by Canaletto, Greuze, Van der Heyden, Pater, Murillo and others. The sale will be held at the Galerie Georges Petit, 8 Rue de Sèze, and M. F. Lair Dubreuil will conduct the sale. The experts are M. Henri Haro and Mm. Paulme and B. Lasquin.

Orders to buy at this sale will be received by the AMERICAN ART NEWS, where the catalogues may be inspected.

EXHIBITIONS.

(Continued from page 1.)

d. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Jose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann, Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—Furniture owned by the late Dion Boucicault, including some pieces and appointments of rare theatrical interest Nov. 25, 26, 27, at 2.30 P. M.

The Wilberfoss paintings, with those from a well-known estate, Nov. 27, at 8.30 P. M.

A fine and rare library, Nov. 27, 28 at 8.30 P. M.

Europe.

HAGUE.—J. J. Biesing.—Collections owned by Messrs. L. G. Brouwer and J. C. M., Nov. 23 and 25.

PARIS.—Galerie Georges Petit—F. Lair Dubreuil, Auctioneer.—The late Henry Say Collection of important paintings and tapestries.—Nov. 30.

MARTIN PICTURES TO BE SOLD.

(Continued from page 1.)

such as Ziem, Schreyer, Degas, Henner, Rico and others. The pictures, it is said, were recently appraised at some \$400,000, and will probably bring much in excess of that figure, even at auction.

By the will of Mr. Martin, who was long a resident of Brooklyn, but who moved to a handsome residence in West Fifty-seventh street in his later life, the house and pictures and a large allowance were left to his widow for life. Mr. Martin died about ten years ago, and Mrs. Martin in June last, so that the sale will be to settle the estate. It is possible that the collection may go en bloc to France, as an offer is said to have been made for it by a French dealer, who is coming over to inspect it. If this sale does not go through the collection will be dispersed, as said above, later in the season.

EXHIBITION CALENDAR FOR ARTISTS.

THE CORCORAN GALLERY OF ART, Washington, D. C.
Second Exhibition of Contemporary American Paintings.
Varnishing Day and Press view, Dec. 7.
Opening of Exhibition, Dec. 8.
Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.
Annual Winter Exhibition of Paintings and Sculpture.
Exhibits received ONLY, Nov. 23, 24.
Varnishing Day, Dec. 11.
Opening of Exhibition, Dec. 12.
Closing of Exhibition, Jan. 9.

SOCIETY OF WESTERN ARTISTS.
Thirteenth Annual Traveling Exhibition.
Entries must be sent to Society Western Artists, care Halsey C. Ives,
Director St. Louis Museum, November 28-30.
Exhibition in St. Louis, Dec. 6-26.
Exhibition in Chicago, Jan. 5-24.
Exhibition in Pittsburg, Feb. 1-21.
Exhibition in Cincinnati, Feb. 27-Mch. 1.
Exhibition in Indianapolis, April 6-26.

WITH THE ARTISTS.

Jacques Reich has completed an etched portrait of Gen. U. S. Grant from a rare picture in possession of Gen. Frederick D. Grant. The portrait is a bust one, showing a three-quarters face, and the President is represented in civilian's clothes.

Ernest Peixotto returned last week from a long spring and summer spent in Spain and France. In Spain he traveled in remote places, sketching and painting. He is now occupying his studio in the Sherwood.

Alphonse Jongers is painting a portrait of Mr. Hugo Johnstone at Hamilton, Mass. He has recently finished portraits of Mrs. Philip Sears and Mr. C. W. Amory of Boston.

Alice Beckington returned last week from her summer studio at Scituate, Mass., where she painted several miniatures, among them one of Miss Laight. She is settled for the winter in her Carnegie Hall studio, where she will execute a number of portraits during the season.

Childe Hassam is spending several weeks in Oregon, where he is busy painting.

Frank Vincent Du Mond spent the early part of the summer in Oregon and at Lake Forest, where he placed a decoration which he executed last spring. He returned east in late June and conducted his class at Lyme, Conn. He is now in his studio in the 67th street building, where he is busy with portrait commissions.

W. Merritt Post spent the summer at Bethlehem, Conn. He is at his studio in the 67th street building, where he will remain at work for a few weeks before taking a trip into the country to paint some "early winter" landscapes.

Jules Turcas spent the summer at his home in Lyme, Conn. He returned to his studio in the 67th Street Building last Monday.

Richard Maynard has bought Robert W. Vonnob's studio in the Atelier building, where he is now settled for the winter.

J. M. Lichtenauer held a reception at his Central Park studio last Saturday. Some of his recent pictures were shown. One of Mrs. Walter Shaftel excited considerable interest both as a likeness and a work of art. The color keynote is pale green with tinges of violet through the background. The sitter is represented in standing full length, graceful pose, with head in profile. A sable scarf falls gracefully over her shoulders. It is a striking portrait and one sure to attract attention when it is exhibited at Knoedler's later in the winter.

Robert W. Hamilton spent the summer at his Artists' Camp in Berkshire, England, where he painted some sheep and cattle pieces and one portrait. He has just returned, and finds American autumn scenery an inspiration.



LEÇON DE PIANO,
By Pierre Auguste Renoir
In Renoir Exhibition—Durand-Ruel Galleries—New York

Hubert Vos is in Paris, where he will remain until March.

F. C. Yohn is spending a few weeks in New York. He will return to his home in Massachusetts, Dec. 1.

Gifford Beal has returned to New York after an extended trip abroad. He is in his studio in the 67th Street Building.

Clara McChesney has returned to her studio, 29 West 33d street, after an extended trip in Europe. During the early summer she visited Tangier and Seville. She spent several weeks at Madrid, where she made copies of Velasquez' Philip IV and a group by Murillo, for which she had commissions. Since her return she has painted two important portraits, one of Dr. Charles Dudley of Altoona, Pa., and one of a little child.

THAT WHISTLER MEMORIAL.

Auguste Rodin has heard with pleasure of the movement to erect in this country a replica of the memorial to Whistler, which is to be set up in London. Many criticisms have been passed on the choice of Lowell, Mass., as the site of a national memorial to the great artist, but as it was Whistler's birthplace its selection has met with the hearty approval of the sculptor. Joseph Pennell has received a letter from M. Rodin as follows:

Paris, Nov. 4, 1908.

Sir:—You have announced to me in your letter of the 10th that the committee has received the funds necessary to erect to Whistler a replica of the monument destined for London.

I beg you, sir, to transmit to the committee the expression of my lively satisfaction and my gratitude. Will you inform me of the progress of my work, and also say how happy I am at the excellent site which has been chosen? I will bring the work to a satisfactory conclusion.

Accept, sir, the expression of my highest sentiments,
AUGUSTE RODIN.

CORRESPONDENCE.

That Art Tariff.

Editor of THE ART NEWS:

Dear Sir: Please accept my thanks and congratulations on your excellent editorial in the last "ART NEWS" on the tariff on art. I have been talking along the same lines with my artist friends for a good while, and, with one exception, they are in favor of a specific duty to shut out the rubbish with which the department stores and cheap "art stores" are filled, and only that lone one wanted any protection from good art works, no matter where they were made. A few are in favor of a duty of \$50, but a large majority prefer the \$100 duty which you advocate.

It has been my privilege to have two friends who were United States Senators from a western state, and I have talked and corresponded with them on the subject. They both said that it would be the political death of any member of Congress from an agricultural state to put himself on record in favor of "free art" as long as there is a duty on farm implements. Both said they were in favor of it personally, but that their constituents would consider any proposition of that kind as "favoring the rich" and that it would be impossible to overcome their prejudice. I convinced one of them, who is still in the Senate, that he could favor a specific duty without loss of political prestige, and I feel confident that if that Boston crowd would drop their impossible proposition and urge all artists to join in a request to the Tariff Commission for a specific duty, that he will use his influence, which is large, in both houses, in its favor, and from what he has told me I feel sure it would be adopted.

D. J.

New York, Nov. 20, 1908.

New American Salon.

Editor AMERICAN ART NEWS.

Sir:—If you will kindly permit I would like to say a few words again on the subject of the new American Salon—the gallery which is to accommodate not only the New York artists whose works are worthy, but which will actually be a representative national exhibition place.

Of course there is no such thing, and one sees no present indications that there ever will be, but it is a matter of vital importance to American Art, and should be to all American artists. To those of us who are not Academicians it is a most interesting question. There is something disheartening in having one's pictures accepted but not hung, for lack of space—as is the case with many a contributor.

Academicians should have more interest in this matter than any one else, for it has to do with the very life of their institution. The little gallery they now exhibit in—certainly not one-quarter the size it should be—only enables them to give small shows, which are representative only of a section of local art.

Proportionately, if not actually, the Academy is less important and useful than it was thirty years ago. To cease to grow is to begin to die. Is the Academy sinking into that lethargic condition, bred of age and prosperity, which precedes dissolution?

The remark is often heard: "Why should the Academicians disturb themselves? They have nothing to gain by providing room for outsiders. Their pictures are always well hung." As regards very many of them this is most unjust. They are not incapable of considering the progress of art, and of wishing the Academy to further it in every way, but we all have our own work to do, and everyone's business is nobody's business; and, so far as anyone knows, the prospect of a new gallery is as remote as ever.

My own feeling is that this work must be done, and should be done by the Academy. If the Academy doesn't do it, and do it soon, someone else will, and that would be the end of the Academy.

OUTSIDER.

Princeton, N. J., Nov. 25.

[While the need of large galleries in New York for the Academy exhibitions is indisputable, we cannot, in view of the marked and healthy improvement in the exhibitions of the veteran organization the past two years, take quite such a pessimistic view of the future as our correspondent. The Academy, however, should, in our opinion, stir up its committee appointed last year to raise funds for new and spacious galleries. This committee might watch with advantage the disposition of the Madison Square Garden.—Ed.]

Mr. Pennell says that \$13,000 has been collected for the memorial. The town of Lowell has subscribed the entire amount necessary for the replica within its limits, and the subscribers to the London fund include such well-known men as John Lafarge, the late Augustus Saint-Gaudens, Frederick MacMonnies, John Alexander, William M. Chase, E. A. Abbey, R. A.; John L. Sargent, R. A.; Alexander Harrison, Walter Gay, Joseph H. Choate, White-law Reid, Henry James, Richard Watson Gilder, R. U. Johnson, Harrison Morris, W. T. Evans, Howard Mansfield, and Mrs. Simpson.

Contributions from the art schools are now beginning to come in, and Syracuse University has sent a subscription from the students. Mr. Pennell has a plan to erect another replica of the memorial in Paris.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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Students' Hotel . . . 93 Boul. St. Michel
Bretano's . . . Avenue de l'Opera

HEARING ON ART TARIFF.

We are informed that the Ways and Means Committee of Congress, now sitting at Washington as a special committee on the revision of the tariff, will listen to arguments for and against placing all art works on the free list on Nov. 28 next.

We are further informed that at this hearing the Free Art League of Boston, which has been conducting a campaign for free art, will be represented and will make a plea for the entire abolition of the art tariff. While in theory free art is a desideratum, we are convinced from investigation and study that in the present temper of Congress and the conditions that prevail, the attempt to get art on the free list for the present will only again end in failure. We have reason to believe that our suggestion of a specific duty of \$100 on all pictures produced during the past hundred years will, however, be viewed with favor, and we request all artists or art lovers who favor this substitute to communicate at once with us. A committee will be appointed to appear before the Ways and Means Committee on Nov. 28, and urge this substitute for a Free Art bill. As we have said, a specific duty of the kind will keep out trash, will admit the works of the old masters free, and will not be felt by the importers of high class paintings, while it will

bring as much revenue to the Government as the present art tariff. It is also a step, and a practical one, towards free art in the future and one that has a good chance of adoption.

OUR EXCLUSIVE NEWS.

The value of this newspaper to all art lovers—is, we feel, abundantly proven in and by this week's issue, in which will be found among numerous items of general interest and importance such important and EXCLUSIVE news stories as the coming sale of the Martin collection of pictures, the probable loss to the city of New York of the Yerkes art collections and their sale at auction, the Boston Copley Society's securing the German picture display the coming great portrait exhibition being arranged in Florence for 1911 and the presentation by General Rush Hawkins to the Anne-Mary Brown Memorial Museum in Providence, R. I., of a great picture, "The Partition of Poland," and of which we publish an exclusive illustration, and of other important works. Art writers and editors the country over, not excepting New York, will do well to watch the ART NEWS for news stories and information.

WASHINGTON (D. C.)

The local jury for the coming second exhibition of American pictures at the Corcoran Gallery is composed of Richard N. Brooke, Edmund C. Messer, and E. F. Andrews. Tuesday was the last day for receiving pictures at the gallery.

It has been found necessary, on account of the absence of Frank D. Millet in Japan, to fill the vacancy on the jury of awards and hanging committee by the selection of Walter MacEwen of Paris, who has advanced the interests of the exhibition in selecting works of American painters residing abroad, so that the collection might contain as many meritorious paintings from the American painters residing in other countries as possible. Mr. MacEwen will come to Washington, and serve on the jury of awards.

The jury on awards and hanging committee as finally arranged is Irving R. Wiles, of New York, chairman; Edmund C. Tarbell, of Boston; Hugh H. Breckenridge of Philadelphia; Richard N. Brooke and Walter MacEwen.

Mr. William T. Evans was here recently with his friend, Mr. Elderkin of New York. The purpose of his visit was to go over the pictures in the collection which he has given and see if the recent additions were in accord with the rest, and whether or not further revision was necessary. As a result one or two changes may be made, certain pictures withdrawn and more notable examples by the same artists substituted, but, in the main, the selections seemed satisfactory. Mr. Evans announced his intention while he was at the Corcoran of giving to the National Gallery, in addition to the hundred paintings by American artists, a collection of one hundred proofs of wood engravings by American engravers, as he feels that notable work has been done in this field, and that the art will soon be lost, or at least completely disused. From his own private collection Mr. Evans is lending two paintings to the Corcoran exhibition of contemporary American paintings.

FOR FREE ART.

On Nov. 28 the Ways and Means Committee of Congress at Washington will listen to arguments in regard to the art tariff. The Free Art League of Boston will, through its executive committee, urge the repeal of all duties on works of art and the draft of a bill providing that all art works done by hand shall be admitted free was discussed at a meeting of the League held in Boston on Wednesday evening.

The Free Art League's campaign for abolition of the art tariff will be combated by equally sincere art interests, who will plead for a specific duty of \$100 on all works of art produced during the past hundred years. This plea the ART NEWS will support.

CHICAGO.

The fifteenth exhibition of the Atlan Ceramic Art Club opened in the Art Institute Tuesday last and will continue until December 2. The standards set by these exhibitions of the Atlan and kindred ceramic societies has had notable influence on the art of china painting in this vicinity and in raising the standards of taste. The club work is conventional and semi-conventional ornament in low relief on porcelains.

Nearly a score of the painters, sculptors and arts crafts workers of the Fine Arts Building united to make an exhibition of their productions in Room 801 which opened Tuesday. The gallery is hung with paintings by Ralph Clarkson prints from the Print Society and cartoons by John T. McCutcheon.

Miss Bertha L. Corbett has a group of her novelties in water colors, Miss Rose F. Jones pieces of sculpture, and the Herricks decorate with their fabrics and stencils.

In these surroundings the occasion is interesting and the arts crafters arrange their unusual things in appropriate groups, Miss Christia M. Reade and Russell Freeman showing jewelry, Miss Patterson hand-made laces of various kinds, Miss Hattie Rubens leather and copper arts-crafts, Miss Johanna Van Oven, Miss Augusta B. McCarn and Mrs. Ione Wheeler ceramics and Miss Ida Jane Palmer and Miss Katherine H. Scott portraits and studies in photography.

The paintings left by the late Frederick W. Freer are on view at the Holbein studios the next fortnight. About December 1 Mrs. Freer has arranged to go to New York and make an exhibition in a private gallery. Owing to the lack of gallery space at the Art Institute and the impossibility of finding another place available, the exhibition contemplated for Chicago in accord with the request of Mr. Freer's friends was deferred indefinitely.

MINNEAPOLIS (MINN.)

The first annual exhibition of the Artists' League of Minneapolis opens this evening with a private view, and will continue until Nov. 29.

The League was organized about a year ago. Its membership is composed of active workers in the fine arts living in or belonging to Minneapolis. Its objects are to provide a yearly exhibit for the work of its members, promote a feeling of good fellowship among them, and to support any movement for the artists' good of the community.

The officers are a secretary, Miss Elizabeth A. Chant, and an executive board, composed of Messrs. Gustav Goetsch and H. Winfield Rubins, Mesdames Burt Sum, H. A. Barnes and Miss Chant. There are sixteen members, some of whom are recognized in western exhibitions.

THE LATE A. T. BRICHER.



The death of Albert T. Bricher, the American coast and marine painter, which occurred from general paralysis at his residence at New Dorp, Staten Island, September 30 last, did not receive the notice in the press that the artists' ability and reputation deserved.

He was born in Portsmouth, N. H., in 1837, and was educated in the Academy of Newburyport, Mass. In 1851 he entered a mercantile house in Boston, and then began to study art in his leisure hours. In 1858 he took up art as a profession, and sketched and painted along the New England coast. At this time he had a studio in Boston, where he was successful. He removed to New York in 1868 and exhibited at the Academy display his "Mill Stream at Newburyport." This canvas brought him, almost at once, name and fame and he was never at a loss for customers. Soon afterwards he began to paint in watercolors, and was elected a member of the American Watercolor Society in 1873. He was chosen an Associate in 1879.

Bricher delighted to paint the smooth sandy beaches and rockbound coasts of New England on calm summer days. He painted in the old manner and his handling was somewhat tight and hard, but he had good color and atmosphere and remarkable facility in the rendering of the familiar scenes he loved.

He is survived by a wife and three daughters.

CINCINNATI (O.).

A special exhibition of recent paintings by L. H. Meakin, president of the Society of Western Artists, is now on at the Museum. Among Mr. Meakin's canvases attention may be called to Mt. McKenzie, Adirondacks. The little village nestling at the edge of a tiny lake with the mountain in the background, possesses an unusual charm as seen in the early morning light. "Grey Day" is another bit of subtle coloring, and its elusiveness is characteristic of Mr. Meakin's landscapes. Altogether the exhibition is noticeable for its poetic suggestion and refinement of color.

A special exhibition of water colors by Mrs. Annie G. Sykes and Miss Emma Mendenhall, both leading members of the Women's Art Club in Cincinnati, is also now on at the Museum.

On Dec. 5 a special exhibition of the pictures of French Chateaux, by Alson S. Clark, will open at the Museum.

LONDON LETTER.

London, Nov. 11, 1908.

A considerable flutter has been caused by the announcement already given in the ART NEWS that the late Sir Charles Turner's collection is to be sold at Berlin Nov. 17. Hitherto, London has been regarded as the centre of the world's art market, and the exportation of this collection to Germany has given rise to fears that London is in danger of being superseded. I have ascertained, however, that the pictures to be sold at Berlin do not include all, nor even the most important paintings in this collection. Several have already been disposed of by the private treaty, Herr von Schwabach, the English consul at Berlin, having acquired for £2,000 Rembrandt's "Head of a Young Girl," and an authentic portrait by Franz Hals at a slightly lower figure. Van Dyck's "Allegory," Jacopo Bassano's "Announcement to the Shepherds," and a fine marine by Van de Velde—all of which have on various occasions been lent by Sir Charles Turner to the Winter Exhibitions at Burlington House (1892 and 1900)—are not included in the catalogue, and I hear it is possible that one or more of these may shortly appear in the United States.

On the other hand, neither of the two pictures which figure as Rembrandts in the catalogue are accepted as such by Dr. Bode, the greatest living authority. Indeed, one of the two was sold at Christie's last May and pronounced to be an early copy of an original in the Vienna Gallery. Other lots in the catalogue are also known to have passed through Christie's, and have never hitherto been associated with the name of Sir Charles Turner, consequently, the sale can hardly be held to be of the first importance, and with a few exceptions these exports might be classed as "undesirables."

At one winter exhibition of the Royal Society of Painters in Water-colours, privately viewed to-day, Walter Bayes scores a distinct success with eight contributions, in which he maintains the structural dignity of the old school and adds thereto the modern's appreciation of color and atmosphere. The main design is given by a dark brown ink line, and this is heightened with broad washes of color which have a fine decorative effect. John S. Sargent sends two fine studies of sunlight on white shipping in Majorca Harbor and on the stone figures of Tarragona cathedral. Other successful exhibitors are James Paterson, Francis James, H. S. Hopwood and D. Y. Cameron.

It is announced that the Dean and Chaplain of St. Paul's Cathedral have resolved to spend £16,000 on the structural restoration of this edifice. Six years ago it was discovered that the Cathedral was in danger, buttresses were found to be cracked and the dome calculated to have sunk $4\frac{1}{2}$ inches. After boring, this damage was found to be due to the subsidence of the subsoil which has become saturated with water, and the consolidation of this subsoil is the work now to be taken in hand.

An untouched room designed by Inigo Jones does not fall every day to the bid of a purchaser, but Messrs. Hindley and Wilkinson have found such an one in Bedfordshire, and re-erected it in Old Bond street. In earlier days the building is believed to have been a chapel, but there is nothing ecclesiastical about the room in question unless it be the doves that float on the plaster ceiling. Of fine proportions, enhanced by fluted pilasters that rise to the ceiling at frequent intervals, the

room is of fine wood that has seasoned to a color resembling cedar.

The annual winter exhibition at Messrs. Agnew's Old Bond street galleries consists of 26 pictures, of which almost every one is of high interest. The place of honor is given to Reynolds, whose group of "The Children of the 4th Duke of Rutland" is flanked on either side by portraits of Lady Louisa Manners and the Hon. Mrs. Tollimarche, the last the property of Lord Iveagh, the two former from Belvoir Castle. Reynolds frequently painted members of the Manners family, and although 17 of these have perished by fire, many of the examples still exist. A fascinating portrait of a beautiful woman by an unknown artist is another feature of this exhibition, which further contains fine landscapes by Crome, Turner and Constable.

BOSTON.

Boston painters of the dominant group have the right idea. Instead of leaving the Hub, as artists used to do twenty years ago, when the great exodus to New York took place, they now send their best pictures away. They are, in brief, unprovincializing themselves. This year's collection of works just gathered at Doll & Richards' for the second national exhibition of the Corcoran Gallery at Washington, will be particularly valuable in giving the while country to understand that Boston is very much alive so far as good painting is concerned. The canvases sent to Washington two years ago formed, on the whole, a notable exhibition. In talking with the local painters there—with Messrs. Moser, Brooke, McDonald and the rest—one discovered that their respect for the New England capital as an art center had been greatly increased since the exhibition opened. The showing made by the Boston men this season is certainly more extensive and apparently higher in quality than at the first Corcoran exhibition. It is likely to impress itself in the consciousness of the nation. One of these days Boston art dealers will similarly wake up to the need of nationalizing their clientele.

By co-operating with the energetic Teutons, who are planning to exhibit modern German art in several cities, the Copley Society's exhibition committee presumably gets off this year rather easier than usual. Going it alone this committee ordinarily staggers under an immense burden of work in arranging its annual loan exhibition—and fares luckily if not treated to kicks and backbiting whenever any detail goes wrong. That many of the local people interested in art expect the German show to be deadly dull is no secret. Therein, of course, they may be disappointed. Mr. Abbott's committee, at all events, will have enthusiastic assistance from outside on this occasion.

The Society of Arts and Crafts between now and the first of the year will hold at its galleries, No. 9 Park street, successive exhibitions of silverware and jewelry, making a special effort to have the latter the strongest of its kind yet shown in Boston.

The Boston Architectural Club, unaided, always gets up an interesting exhibition. This year it exhibits jointly with the Architectural League of New York and the T Square Club of Philadelphia. The result is a show about three times as good as the average. It is particularly strong in the department of civic art. The exhibition which opened on November 9 will remain here until November 28, when it will go to New York and thence to Philadelphia.

PHILADELPHIA.

The jury of awards of the nineteenth annual exhibition of the Art Club awarded the gold medal this week to Charles Morris Young, of Jenkintown, for his oil entitled "Hoar Frost." Morris Molarsky received honorable mention for his portrait in oils, entitled "My Father."

The jury of awards, composed of Messrs. Leslie W. Miller, chairman; Charles E. Dana, William M. Chase, George K. Crozer and Charles W. Gessler, M. D., has nevertheless made an admirable selection for first honors. Mr. Young's canvas represents a quasi-wintery or late autumn landscape, with the chill rime silvering a meadow-swale through which the sluggish current of a brook meanders, reflecting the clouds in the intervals of thin unstable ice.

Mr. Molarsky's picture of his father is filial and sympathetic, and displays not a little rugged strength in the features of a man evidently thinking of "old, unhappy, far-off things, and battles long ago."

DETROIT.

Mr. E. C. Walker, president of the Museum of Art, has just purchased from Durand-Ruel and presented to that institution, a pastel by Mary Cassatt entitled "Femmes et Enfant." The members of the committee of the Picture Fund look upon this gift as a compliment to them for their purchase of the painting "The Recitation," by Thomas W. Dewing, which was presented by the Fund three weeks ago.

A citizen of Detroit has purchased from M. Knoedler & Co. a painting by J. H. Twachtman, and this has been loaned indefinitely to the Museum.

HUNT-NOELKER SALE.

The first half of a lot of pictures removed from two apartments in the New Langham Hotel and sold by order of A. F. Hunt, 15 Wall Street, Mrs. F. W. Noelker and some estates, was disposed of at the Fifth Avenue Art Galleries by Mr. James P. Silo, November 12.

The sale brought \$10,876. John D. Crimmins paid \$275 for a Constant Mayer, "Consolation." "Esperance," by A. Asti, went to D. R. Town for \$665, and he also paid \$570 for Aime Perret's "Gleaners." Dr. W. E. Converse paid \$110 for "Landscape and Cattle," by Voigt; Percy Williams paid \$195 for Commerre's "A Turkish Lady," and J. A. Franklin \$350 for J. G. Brown's "Paper, Sir!" J. O'Reilly, as agent, paid \$520 for Julien Dupre's "Peasant Girl," and H. C. Hughes \$1,450 for "On the Grand Canal," attributed to Rico.

The second session of the sale, November 13, brought \$32,482, and the entire sale \$43,359. The highest price was paid for a Cazin, \$10,000, by H. F. Dawson.

A Rico, "Palazzo Reale," went to W. Borchert for \$1,900. B. Alexander paid \$1,500 for a head by Henner; D. R. Town \$920 for Ridgway Knight's "La Moissonneuse." J. C. Crawford \$850 for Sadler's "For all my Fancy Dwells on Nancy," and D. R. Town also purchased Asti's "Girl in Blue" for \$800. Percy Williams paid \$310 for Wyant's "View in County Kerry." Col. H. M. Seixas bought Casanova's "Between Two Fires" for \$305; J. C. Crawford, "Punishment," by David Col, for \$440. Aime Perret's "Waiting at the Ferry" went to Frederick Penfield for \$535. Charles Conklin paid \$660 for "Pont des Peches," by Monchablon, and L. A. West gave \$460 for Commerre's "Tambourine Girl."

POOR LITERARY SALE.

The sale of the library of Henry W. Poor began Tuesday last at the Anderson Auction Rooms. The sale is to continue several weeks, and twenty-five sessions will be required for the disposal of the books.

Mr. Poor has spent time and money and set other men at work spending both for him in the past thirty years in the gathering together of books. Among the things Mr. Poor liked was the work of the early printers, and he gathered many specimens of it.

PARIS LETTER.

Paris, Nov. 11, 1908.

The well-known American painter, Mrs. C. Barney, of Washington, recently exhibited at Bernheim, Jr.'s, a selection of fifty pastels. There are some purely mythological subjects, a few panels which are almost realistic in inspiration and treatment. The artist seems especially successful with her portraits, some of which are indeed remarkable: the portraits of Miss C. Barney and of Mme. Delarue-Mardrus deserve special mention.

Another pastelist, Xavier Roussel, is also exhibiting at the Druet Gallery, some hundred pastels, mostly landscapes, in which the artist, by his lightness of touch, recalls the Barbizon school.

A fine example by Jan van Scorel, the portrait of Paracelsus, has just been secured by the Louvre, where it now occupies a well-selected place in the section of Primitives. At the same time, the trustees have also secured an exquisite drawing by Fragonard, "Portrait of the Painter's Daughter." The posthumous generosity of an amateur, M. Audeoud, provided the funds for these two remarkable acquisitions.

An exceedingly fine suite of silken hangings, in the Empire style, have been discovered, quite by chance, in the State storehouse where they had been lying for almost a century. They were made at Lyons in 1812, by Napoleon's command when he thought of transferring the imperial court to Versailles.

Two amateurs, Messrs. Arthur Merice and Jules Mathias, have bequeathed the whole of their collections to the city of Paris. Mr. Mathias' collection includes, among other fine paintings, the legator's portrait by John Lewis Brown.

A special cable to the New York American from Paris says: "The Steinhil mystery has turned to burlesque so far as any serious effort to find the murderers of the unhappy painter and his mother is concerned."

A sensation has been provided by two young Americans, Burlingham, of Baltimore, and Davidson, a sculptor of New York. These young men of the Latin Quarter have had the excitement of being denounced as assassins and tangled up in a complicated police procedure. Burlingham was taken for the "red bearded man in a black robe" and denounced by Madame Steinhil. He looks the part and one of his peculiarities is wearing sandals without stockings.

Suspicion rested upon him because he, accompanied by Davidson and a young woman, was seen in a costumer's shop whence the Levitical robes were stolen in which the assassins, according to Madame Steinhil, were dressed.

Davidson admits shaving his beard and his poverty, both being within the rights of an honest artist. His sudden wealth came from the sale of a bust to an American. He takes it all good naturedly, but Burlingham has appealed to the American Ambassador for advice and protection. He is well known in the Latin Quarter. As he is often seen with the red-haired woman and the black-bearded sculptor, there is the not improbable theory that the murderers may have made up to imitate such well-known characters, but Burlingham may be glad that he went on a walking tour on a dollar a day at the time of the murder and thus has an alibi. The police smile when working on the case and the public is still sceptical.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Durand-Ruel Galleries, 5 West 36th St.—Paintings by Pierre Auguste Renoir, to Dec. 5.

Ehrich Galleries, 465 Fifth Avenue.—Choice examples of early English, Dutch and French masters.

Knoedler Galleries.—Pictures by W. G. von Glehn through Nov. 28.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Avenue.—Pictures and sculptures by A. Phinister Proctor, to Dec. 5.

Macbeth Galleries, 450 Fifth Avenue.—Paintings and Drawings by Howard Pyle, to Nov. 24. Recent works by Charles M. Dewey, will open Nov. 27.

National Arts Club, 119 East 19th St.—“Books of the Year,” to Nov. 27.

Powell Gallery.—Oils, water colors and etchings by Miss E. Mildred Walker, to Nov. 28.

Pratt Institute, Brooklyn.—Paintings by Joseph Lindon Smith, to December 5.

Scott & Fowles Galleries, 295 5th Ave.—Miniatures by Charles Turrell.

The Rice Gallery, 45 John St.—Works by Karl Emil Termohlen.

EXHIBITIONS NOW ON.

Renoir at Durand-Ruel's.

The most important art display, thus far, of the season, is that of forty-one paintings by the French Impressionist, Pierre Auguste Renoir, which will be at the Durand-Ruel Galleries, No. 5 West Thirty-sixth street, through December 5. The display is both retrospective and comprehensive, and the examples range from the smoothly finished, thinly painted “Femme a l'ombre” of 1873 to the natural, rich, solidly-painted “Jeune fille au fichu blanc” of last year.

Through the intervening years the artist is shown as steadily advancing in his art. Here is the “Jeune femme se coiffant” of 1875 with its fine modeling and fresh color, the equally good “Jeune femme au piano” of 1878; that charming outdoors with figures, “Le Dejeuner” of 1879, whose successor, “Les Canotiers” of two years later, brought the tiers” of two years later, brought the artist into the front rank of open air painters in France; the “Femme et Enfant” of 1881, the “Route de Berneval” and “Capri-Marine” of 1883, which it is a pleasure to contrast with the later, more luminous and equally charming “Jardin a Sorrente” and “Normontier” of 1892, and the mysterious iridescent “Brouillard a Guernsey” of 1883.

Stopping for a moment before the lovely pastel “Femmes a leur toilette” of 1886, the “Baigneuse,” with its delicate color of the succeeding year, and the “Vue de Mourillon,” almost a silver Corot of 1890, one comes to the “Lecon de piano,” illustrated in this issue of the ART NEWS, an excellent and adequate example of Renoir's portrait work, and studies long and lovingly the “Jeune Fille Cousant” of 1903.

a simple subject, yet rendered with absolute fidelity and conviction.

There are those who see defects in the art of Renoir, and one could wish that he had made the eyes in some of his earlier portraits less like small black and expressionless coals, but no tyro can deny his mastery of form, the grace and flowing of his line, his color and sincerity. He is one of the few great French painters of the day.

Portraits by W. G. von Glehn.

The upper gallery at Knoedler's contains nine portraits, all full or half-lengths, by W. G. von Glehn, an English artist and a pupil of John S. Sargent, who was in New York about four years ago, and married here one of the artist Emmet sisters. On his previous visit here the artist showed a strong technique, naturally recalling his master's, much refinement and good color. It cannot be said that his art shows any marked advance since his visit here. He presents the same refined portrayals of women of birth and position standing or sitting, well drawn, for the most part, but frequently stiffly posed, broadly painted with a technique that suggests, if it does not, of course, equal Sargent's. There is a decorative feeling in Mr. Von Glehn's work, best evidenced in his portraits of Mrs. von Glehn, reclining on a couch, of the Hon. Cynthia Shatteris, and Mrs. Harold C. The oval portrait of “The Little Victorian” is very quaint and there is nice expression in that of Mrs. Temple Emmet, although the left arm is stiffly drawn. It would seem as if the artist was careless at times in his drawing, for he has too much ability to show faulty drawing here and there in his work.

Miniatures by Laura Hills.

In the lower gallery at Knoedler's Miss Laura Coombs Hills shows fifty of her well painted miniatures. The artist is unusually well equipped for the difficult art she practices as she has good color sense and feeling, knows how to draw and renders likeness well. She has also a refined and graceful touch and sentiment.

The work of Miss Hills is careful thoughtful work. She does not hastily brush in a background, nor fail to study contrasts and effects of color, but obtains harmonious and charming results by careful study. This is especially noticeable in her presentment of Mrs. Charles A. Platt, which suggests a Dewing portrait, “The Red Flower,” with its strong color of both portrait and background which last carries well, and the portrait in a color scheme of green of Miss Mildred Howells, and in a gray scheme of Master Donald Moffatt. Especially good as likenesses and in treatment are the miniatures of Gen. Ripley and Mrs. Bernheimer, Mrs. John Carroll Perkins, Mrs. Edwin Farnham Green, Mrs. John Cummings Fairchild and Miss Margaret Hale.

Pictures by J. Lindon Smith.

In the art gallery of the Pratt Institute in Brooklyn, Joseph Lindon Smith, of Boston, is showing his renderings on canvas of the art of early Egypt, as found in the tombs in good or bad states of preservation, together with some Italian views and copies of a Tintoretto, and of some frescoes by Lorenzo da Vitarbo.

The Egyptian pictures of Mr. Smith with few exceptions have been seen and described before. He just avoids the effect of colored photographs so faithfully does he render the texture and color of objects carved in stone or marble, by a certain delicacy of color and the choice of good vantage

points from which to paint. A portrait head of Akh-en-aton, one of the famous Queen Til, one of the young Akh-en-aton, suggestive of early Renaissance sculpture; a colossal head of a king, and a portrait head of Ra-Shepses, this last found only last February at Sak-kara, are the most interesting works.

Pictures by Mildred Walker.

Oils, water colors, sketches, pen and ink etchings by Mildred Walker are shown at the Powell Gallery, No. 983 Sixth Avenue, through November 28. These are some sixty in number. The oils are the least satisfactory. The water colors are well and spiritedly drawn and are well handled. Especially good is the “Notre Dame Caudebec,” from the Paris Salon of 1907. The pen and ink studies are charmingly crisp and attractive. The etchings, while not well printed, show good feeling.

Brooklyn Club of Handicrafters.

The Brooklyn Club of Handicrafters is holding through to-morrow, an autumn exhibition of their work in artistic rugs, basketry, metal and leather work, weaving, stencilling, etc., at the Pratt Art Club rooms, No. 296 Lafayette Avenue. There are shown, among other articles, a large paper cutter set with a triangular topaz, beautifully carved by M. Ren Leclerc, from the Paris Salon a candle shade by Julie Husson, leather work by Mrs. J. B. Artigue of Paris, designed from her husband's landscape sketches; topaz and gold necklaces pins and sapphire necklace by Ellen D. Ranken, and a cane-covered flower pot by Evalyn Griswold.

There are also shown pottery by Jane Hoagland, stencils by Anne Duane and Gertrude Heath; jewelry by Frances Cullen of Providence, R. I., and Ella Underwood.

Portraits by Edwin B. Child.

Seventeen portraits by Edwin B. Child are shown at the studio of Mr. J. Greenleaf Sykes, No. 131 East Sixty-sixth street. “Mother and Child” is easily the best canvas, excellent in expression and rich in color. The portrait of Mrs. R. M. Evans, with an infant on her knee, while unfinished, is gracefully treated and attractive. That of Prof. Charles A. Goessman is sketchily treated. Good are the presentments of Mr. William Lanman Bull and other well-known men and women of New York.

Ladd Pictures at Union League.

The first monthly art exhibition at the Union League Club, which closed on Wednesday last, was one of pictures from the collection of Mr. John B. Ladd, of Brooklyn. The small gallery contained the water colors, for the most part by the modern Dutchmen and among them two examples of Mauve, a small genre by Neuhuys, and “In the Rain,” a characteristic example of Horatio Walker.

Of the oils, with few exceptions, cabinet pieces, there were examples of Boudin, Von Marcke, Cazin, Corot, Daubigny, Dupre, Henner, Israels, Maris, Pasini, Roelofs, Santoro, Vollon, Weissenbruch and the Americans Wyant and Minor, with a brilliant figure piece by Raffaelli, “In Her Boudoir,” and a large and fine Rico.

Some two score fine mezzotint engravings by Samuel Cousins and Joseph B. Pratt are on view at the gallery of C. W. Kraushaar. The impressions are for the most part unusually choice and rare ones, and the display as a whole is well worth a visit by all lovers of fine prints.

WITH THE DEALERS.

New York.

A unique and most interesting exhibition will be held at the Bonaventure Galleries, No. 5 East Thirty-fifth street, from December 1-12, inclusive, of costumes and coiffures, souvenir cases and patch boxes, etc., in short of articles and objects of the boudoir des femmes of the XVIII. century.

No century has seen such extravagance in woman's dress and adornment, in the elegance of her surroundings and the costliness of her milieu as the eighteenth.

This special exhibition of prints of costumes and coiffures, of almanacs, fans, souvenir cases, powder boxes, bonbonieres with secret compartments for the “billet doux,” coffrets, statuettes of Saxe and biscuit of Sevres is both unusual and interesting, as they are indeed the echo of a bygone time.

Mr. Bonaventure's knowledge of the period to be illustrated, his long study of and rare taste in the selection of the daintier productions of early and modern French artisans and artists will make this exhibition one to be studied with keen interest, not only by collectors of bibelots, prints, etc., but by all art lovers.

At the Montross Galleries, No. 372 Fifth Avenue, an exhibition of pictures and sculptures by A. Phinister Proctor opened on Wednesday and will continue through December 5. Notice will be made next week.

An important exhibition is being arranged at the Bauer-Folsom Galleries, No. 396 Fifth Avenue, due notice of which will be given. Among several choice examples of modern American painting now at the galleries, there is a large marine by William Ritschel, exceedingly rich in color quality and good in feeling; three examples of Henry G. Dearth, broadly painted, full and rich in color, and charming in sentiment, and a panel with figures by F. Ballard Williams, which would pass for a good Monticelli.

Among other exceptional canvases at the Tooth Galleries, No. 420 Fifth Avenue, there is now a fine example of the water color work of the late Henriette Browne of Paris. The subject is an eastern school—an instructor with pupils seated in an old doorway in an Oriental city. The composition, color and characterization of the figures are unusually good. The large and important work by Sir Lawrence Alma-Tadema—“Caracalla and Geta”—remains on exhibition at these galleries and attracts many visitors.

An exhibition of recent works by Charles Melville Dewey, the first in many years, will open at the Macbeth Galleries, No. 450 Fifth Avenue, on November 27 and remain there for a fortnight. Mr. Dewey is one of the strongest of modern American landscapists, and the coming display will be an event in the art world.

Some new and beautiful tapestries and Italian brocades, velvets and embroideries have been received at the Kelekian Galleries, No. 273 Fifth Avenue.

An exhibition of miniatures by Charles Turrell, the English painter, opened at the Scott & Fowles Gallery, No. 295 Fifth Avenue, yesterday.

(Continued on page 7.)

WITH THE DEALERS.

The large and important canvas by Francois Boucher, illustrated in last week's ART NEWS, is now on exhibition at the Ehrich Galleries, No. 463 Fifth avenue. Characteristic decorative quality, grace and flowing line are all in this work. There is also at these galleries a large and effective decorative canvas, a landscape with figures of the school of Lancret. An important exhibition of early Dutch and Flemish art, which will include portraits, landscapes and sacred pictures, is being arranged and will soon open at these galleries.

Gimpel & Wildenstein, No. 509 Fifth avenue, have lately received and have on exhibition a characteristic and rarely good example of Coypel, signed and dated. Its subject is an Apostle healing the sick, and it is, while academic, both in subject and treatment, very rich in color. The firm now show photographs in color on glass of their important pictures, which gives customers an excellent idea of the canvases.

Furniture owned by the late Dion Boucicault, and including some pieces and appointments of rare theatrical interest, will be sold by Mr. James P. Silo at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, on the afternoons of Wednesday, Thursday and Friday next, November 25, 26 and 27. The Wilberfoss paintings, with those from a well-known estate will be sold on Wednesday evening, and a fine library on Friday and Saturday evenings.

An exhibition of landscapes by J. Dunbar Wright will open at the Fishel, Adler & Schwartz Galleries, November 27, to continue a fortnight. The firm, which will soon move from its present quarters and retire from the retail business, has taken a long lease of the premises No. 15 East Thirty-ninth street, now stables owned by Mr. George M. Miller.

Three portraits entitled "Tilley" are to be shown this winter in the exhibition of the Fifteen Contemporary Artists, to be held possibly at the Fay Gallery. "Tilley" waits on a table at the rear of a restaurant on University Place, where the "Fifteen" gather to discuss matters of artistic importance, to sketch on the table cloths other guests of the eating house and to dine. She is an Austrian—golden-haired and rosy-checked.

Boston.

The housewarming of Walter Kimball & Company at 19 Arlington street, was the principal event among the art dealers during the current week. This firm's business has undergone a very considerable expansion since it was located, not so many years ago, in Park street, in small rooms which now comprise part of the headquarters of the Society of Arts and Crafts. The conditions here for window display and illumination are excellent. Within are two attractive rooms for exhibition of various objects of art, and to the rear is one of the best lighted galleries in Boston. The hanging is of a coarse woven material which Mr. Kimball ordered from the Massachusetts Commission for the Blind and which has the live, interesting qualities of hand weaving, making a remarkably effective background for pictures. To celebrate the opening of the new gallery an exhibition was selected which should be of sufficient popular interest and at

the same time of considerable artistic merit. These conditions were admirably met by an exhibit of works by A. L. Bouché, the first of its kind ever held in this country, although Bouché, a pupil of Corot's, is now an old man. His canvases as shown at the Kimball galleries make a thoroughly agreeable impression.

R. C. and N. M. Vose are showing at present four very beautiful examples of T. de Bock, a master whom they have collected assiduously for some years past, feeling that he is the one poet among the admirable masters of pictorial prose in modern Holland. A large canvas recently acquired represents the play of sunlight across a country road flanked by a red-roofed farmhouse and running in perspective into a stretch of high-colored sand dunes. It is believed by the Messrs. Vose to be one of the most extraordinary of the later works of de Bock.

Mrs. Marie Danforth Page, whose exhibition of portraits has just opened at Frank W. Bayley's gallery, is one of the better known and more talented women painters of Boston, a member of the Copley Society's board of government, and an enlightened follower in the quest for character and luminosity. A score or more of interesting and refined portraits look well in Mr. Bayley's rear gallery.

Canvases painted during the past summer in Venice by Hermann Dudley Murphy will be shown at Walter Kimball's early in December. Mr. Kimball, who has just made his selection of pictures at the painter's studio in Winchester, is enthusiastic over the prospects for this exhibition.

At Gill's Gallery no special exhibition has been planned for the present. The rooms are hung with a large number of canvases by American painters, many of them New Yorkers, whose work seldom comes to Boston, and is not the less interesting on that account.

Chicago.

The advance special exhibitions of the season have begun with a gallery full of landscapes by Alexis J. Fournier, of East Aurora, N. Y., in Anderson's. Mr. Fournier's painting is so well known and so much liked among us that his return is assured a cordial welcome.

Water colors of California landscape by Helen Balfour are shown in Thurbur's. They are cheerful in tone and in frank expression of the characteristic hills and slopes of the West.

A portrait of Emerson Hough by Louis Betts is in O'Brien's for a short time. It is a live, realistic example of Mr. Betts' work, and painted con amore, showing in the spirit and directness of the definition that time has not lagged during the sittings.

A group of bronzes modeled by a young American sculptress, Miss Eberle, is to be seen in the same galleries. Miss Eberle has chosen east side New York workers for her models, and has brought considerable truth into her handling.

Birge Harrison and H. Winthrop Pierce have on exhibition oil paintings and water colors, two distinct exhibitions, in the galleries of Marshall Field & Co. Both exhibitions are very unusual, especially the one by Mr. Harrison, which is probably the best collection of his work ever shown in Chicago.

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